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A large, detailed illustration of Godzilla's foot, showing the scales and the sharp claws. The foot is positioned on the left side of the page, with the toes pointing downwards. The background of the page is a green and white pattern.

GODZILLA™

Adapted by PHILIP NUTMAN
Based on the screenplay by
DEAN DEVLIN &
ROLAND EMMERICH

The cook slides down
the deck toward the
cold sea...his eyes fill
with fear at the sight
of something beyond
his wildest
nightmares.

**MORUROA
ATOLL ISLANDS,
FRENCH POLYNE-
SIA—THE PACIFIC: JUNE, 1968**

The female lizard crawls off the nest, exposing its eggs to the tropical sunlight. Tilting its head, it sniffs the air.

Its reptilian brain senses danger.

Throughout the island, other creatures sense the same aura of peril and move deeper into the undergrowth. Then comes a brilliant flash of light, brighter than a thousand suns. Shacks dissolve in the force of wind, palm trees snap in two, leaves are crisped to carbon in the blink of an eye.

The mushroom cloud billows up into the Pacific sky. Then it begins to drizzle—ash, not rain. Slowly at first, then heavier, thicker, coating every-

thing in sight.

Next to the nest of eggs, what remains of the lizard—a burned husk of melted bone—rolls over, pushed by the wind currents as ash coats her eggs...

**THE PACIFIC OCEAN.
THE PRESENT.**

Waves crash against the bow of the *Kobayashi Maru*, barely affecting the Japanese fishing tanker's forward movement.

Inside the bridge, the skipper sleepily keeps one eye on a televised Sumo wrestling match, the other on the computerized navigation system.

Suddenly the sonar blares a warning, showing an enormous mass moving towards them. The skipper slaps the alarm, a shrill klaxon

sounding across the ship. He hits the intercom button.

"Captain. This is the bridge. We have an emergency."

Below decks, the alarm shakes the crew from their duties, propelling them to the upper decks.

"What's going on?" asks the elderly cook as several crew members rush by. "What's happening?"

Before anyone can answer, the vessel is rocked by a tremendous thud, knocking the crew down.

On the bridge, the captain and skipper struggle to stay upright.

"What was that?!"

The captain's words are swallowed by a deafening wail.

A second thud follows, more forceful than the first, hurling the two men across the bridge. Their cries are drowned out by the terrible crunch of the ship's hull tearing.

The captain grabs the PA system. "Abandon ship! Abandon ship! Man the lifeboats!"

Before he can repeat the message, something huge and tail-like whips across the ship's deck, shattering the bridge's windows.

The cook slides down the deck toward the cold sea. Looking up as he tumbles, his eyes fill with fear at the sight of something beyond his

Scientist Nick Tatopoulos searches for signs of radioactive mutation.



Photo: Claudette Barius

wildest nightmares. Before he can scream, he lands in the water beside a lifeboat. The *Kobayashi Maru* is going down. His mind frozen with terror, the cook holds onto the lifeboat with all his strength...

CHERNOBYL, RUSSIA.

Dr. Niko "Nick" Tatopoulos navigates the small utility van down the unkempt road through what had once been a town. Up ahead, almost invisible against the rain-lashed gray sky, stands the remains of the crippled nuclear power plant.

Avoiding an abandoned roadblock marked with the international signs for NO TRESPASSING and NUCLEAR RADIATION, Nick pulls off the road.

He removes several metallic cases from the van's rear and walks a few yards, tossing them onto the muddy soil. They contain an assortment of sophisticated scientific equipment. One case's inner lid is decorated with well-thumbed photographs of a pretty girl—smiling, eyes filled with love and a sense of adventure. Others show Nick and the girl, embracing, fooling around.

Scientists and military track Godzilla's destruction.



Nick takes a device composed of several metal spikes attached to wires and thrusts them into the ground. Running with one of the cables, he returns to the van and pops the hood, connecting the cord to the van's battery.

The soil surrounding the spike comes alive as dozens of earth-

A fisherman hooks something really big.

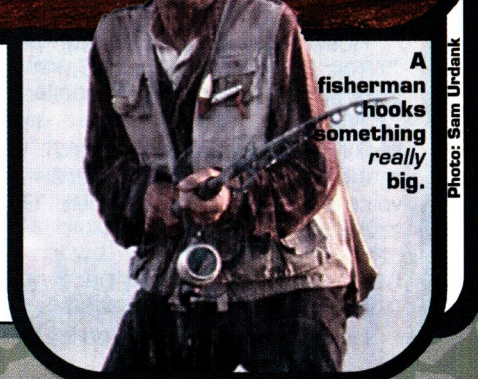


Photo: Sam Urdank

One small step for Godzilla is one terrifying near miss for Animal.



"They're with me!"

Hicks turns. Standing before him is Roache, who explains that they are with La Rochelle, a French insurance company. Beside the ship, the scientists' Geiger counters click to noisy life.

Nick takes one and enters the crippled ship's hull, carefully climbing through the debris. There, he finds a big, meaty chunk of flesh—reptile flesh—on a sharp shard of metal.

THE ATLANTIC OCEAN. OFF THE NEW ENGLAND COAST.

Rain pours down on choppy night waters. The three trawlers slice through the ocean, trailing their nets.

On board the *Harpo*, Captain Arty notices that they are losing speed. Then the engines start to whine. On the *Chico* and the *Groucho*, it is the same story. Suddenly, all three boats come to a stop.

Without warning, all three trawlers begin going backwards. Cables and tow lines snap as the boats move at a phenomenal speed. The crews start to cut those lines still attached, but the three boats are dragged beneath the waves. Moments later, the *Chico* and *Groucho*

At WIDE,
Caiman's
secretary
glances out
the window
and freezes.
A huge
reptilian
head
walks by.

pop back up, but the *Harpo* never reappears...

The report of the *Harpo*'s disappearance reaches Hicks on the transport plane bringing the team to the U.S. More worrying is the fact that it took place barely 200 miles from the East Coast.

Meanwhile, Nick's sample reveals itself to belong to a new, reptilian species. Since it is highly radioactive, Nick hypothesizes that the creature is a mutation...

NEW YORK CITY. MANHATTAN ISLAND.

Rain pelts the streets as Audrey eats lunch in a diner with Lucy, a fellow assistant, and Lucy's husband Animal, WIDE's gonzo cameraman.

Mid-conversation, something catches Audrey's eye—the diner's TV. On the screen, being interviewed in Panama, is Nick.

"He was my college sweetie!" Audrey exclaims. "Look at him; he looks so handsome on TV!"

Elsewhere in Manhattan, the rain beats down mercilessly, but it is business as usual at the New York Fish Market. Trucks unload deliveries, buyers and sellers haggle. No one takes any notice of the East River.

Suddenly the water begins to

Godzilla steps out
in the Big Apple.



churn as something huge rises from the depths. First, a row of fearsome spines appears, then an immense tail cuts through the turbulence.

A terrible wailing roar echoes off the buildings, freezing everyone at the market. The anchored ships rise impossibly high an instant before a tidal wave comes crashing down, flooding the entire area.

Above the market, making its way along the JFK Highway, a bus suddenly swerves. The driver gasps at the enormous scaled foot about to step on the road. Too late. The highway crumbles under the foot's weight, sending the bus and its screaming passengers off the ramp.

Down in the market, a delivery van driver feels his truck lifting into the air, but not on the tidal wave flooding the area. Enormous teeth clamp down on the top and underside of the truck. Yelping, the driver flings himself out the back. He falls a dozen feet, landing hard as a rain of fish spewing from the truck's rear falls upon him. With an almighty crash, the truck lands, torn and twisted, a few feet away.

Downtown, Mayor Ebert faces a large throng of loyal supporters, many of whom wave RE-ELECT EBERT placards.

"I'd like to thank you all for coming out on this beautiful New York City day," he says, and the crowd laughs.

THUD.

The mayor pauses; what was that?

THUD.

Before anyone can react, the thudding—now deafening—turns to a crashing sound as the building opposite crumbles.

Debris falls. The crowd panics. Eyes wide in astonishment, the Mayor is dragged inside by his security men. The last thing he sees is a monstrous, scaly leg bursting from the broken building.

On Wall Street, cars are crushed flat, flipped, crashed in the blink of an eye as the creature advances rapidly, heading west.

At WIDE, Caiman's secretary glances out the window and freezes. A huge reptilian head glares at her, its growl swallowed by a burst of thunder.

"Mr. Caiman, I think your story just walked by the window."

In the diner, Audrey, Lucy and Animal are paying up as the ground begins to shake. Bottles and plates fall. Looking outside, they see dozens of people running in panic. A huge foot smashes down into view, sending a car hurtling at the diner window.

Animal uses his body to cover the girls as glass shards rain down.

"What was that?"

Animal doesn't answer. He knows a story when he sees one, and rushes out the door to get his video camera from the now-demolished van.

As he dashes from a side alley into the street with the camera, his mouth drops open in disbelief. No, he isn't dreaming. Before him towers a titanic lizard creature, at least 200 feet tall, ferocious and agile. Animal switches his camera on and rolls tape.

The creature turns in his direction, heading straight for him at a speed which belies the thing's size. He can only stand and shoot, frozen with fear. Unbelievably, when the giant lizard's foot comes down, his toes fall on either side of Animal. Then the monster passes over him, and in an instant is gone.

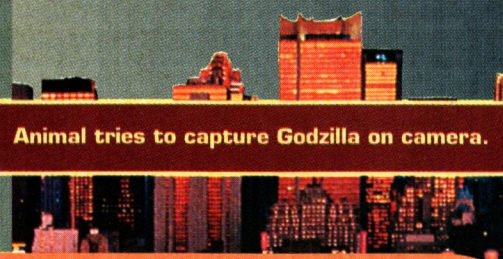
Within the hour, the New Jersey side of Manhattan has collapsed into pandemonium, the streets clogged with terror-stricken pedestrians. The military is setting up roadblocks. Helicopters swarm overhead.

On the Jersey shore, the Emergency Command Center is under construction as Hicks, Nick and the



The infantry moves into Flatiron Square.

Animal tries to capture Godzilla on camera.



rest of the team arrive.

The Mayor has agreed to evacuate the city. The National Guard and riot police are on alert.

But the creature has disappeared as quickly as he appeared.

How can something that large vanish? Nick thinks. It must have returned to the river.

"Channel Twelve got it on tape!" a soldier loudly announces.

"...WIDF's exclusive images of the creature were taken less than an hour ago," Caiman reports. "Cameraman Victor 'Animal' Palotti barely survived to provide us with this footage."

Nick is astonished—the creature is larger than he had imagined.

Back at WIDF, the broadcast ends. Everyone is being evacuated to New Jersey. Caiman, of course, has the story. But Audrey has seen Nick again on footage of the command center. She has an in; this could make her career.

Manhattan is a disaster area. Over 20 square blocks of downtown are cordoned off. Despite their valiant efforts, firefighters are losing the battle to contain the flames raging out of control. Outside ground zero, the biggest traffic jam in New York's history clogs the entrances to the Holland and Lincoln Tunnels, and

to the bridges.

Down in the subway, Lucy and Audrey fight the swelling crowds to stay together and get on the next train. They just make it.

Once on board, Audrey pulls Caiman's press pass from her pocket and begins to remove her photo from her own ID. This is her story. All she has to do is get to Nick...

A military convoy pulls to a halt outside the 23rd Street subway at Flatiron Square. Sergeant O'Neal leads the team down to the platform. What they see there stuns them: the four tunnels have been carved into one huge cavern.

"We were checking the building above when we discovered the floor was gone. The hole led down here. If he can burrow, the creature could be out of the quarantine zone."

Hicks is flabbergasted. "How many tunnels lead off the island?"

Five. But no sign of the monster, he is reassured. The tunnels are already being sealed and booby-trapped with land mines.

But where is the giant lizard?

Nick has a suggestion: Draw him out, lay a trap.

How? What does he want?

Nick shines his flashlight down into the tunnel. Dead and dying

fish litter the tracks.

"Dinner time," he says.

Twenty dump trucks deposit tons of fish into Flatiron Square. The smell is overpowering as Nick surveys the scene. Soldiers with gas masks are strategically positioned all around the area. Tanks lumber into place. The sun is going down. All they can do is wait.

Night.

Nick stands beside an open manhole, listening. The creature has to be down in the tunnels. Would he smell the fish?

As if in answer to his thought, strange noises begin to come from below.

With a deafening roar, the street behind Nick erupts in a rain of cement. Nick turns and finds himself face to face with the creature.

Godzilla looks him in the eye. Nick turns to stone.

Perceiving the tiny human as no threat, the giant creature rises from the ground and steps over him. Nick's heart beats fast. He turns and sees the beast make a beeline for the mountain of fish.

In the command tent, Colonel

(continued on page 43)

(continued from page 10)

Hicks gives a signal. Gas canisters are launched. A yellow wall of smoke drifts upwards behind Godzilla.

Sensing something surrounding him, the lizard raises its head, swishing its tail. Then the behemoth lets out a mighty roar, his breath issuing forth in a powerful, focused jet.

The force knocks Nick off his feet. Cars and trucks lift, spin, and he is flying through the air surrounded by debris.

Soldiers scatter as everything not nailed down whirls around them and glass in the surrounding buildings disintegrates.

Observing the devastation on the monitors, Hicks gives the order to fire at will.

A semicircle of missiles zeroes in on Godzilla. Most miss. One hits the creature in the shoulder. He screams in pain.

Dazed, Nick looks up to see the mammoth lizard leap over a row of tanks. How can he move that fast?

The missiles hit where the creature had stood. The Flatiron building explodes, then starts to crumble. Everyone dashes for cover.

Running like a gazelle, Godzilla races up the Avenue of the Americas. Behind him, four armored military vehicles try to keep up.

They open fire.

Ahead, the lizard sees a line of trucks aimed directly at him. The creature knows these are the things responsible for his pain. One of the rear missiles hits the target and Godzilla roars in agony, suddenly diving down a cross street. The other missiles miss, slam into the surrounding buildings and explode.

Godzilla pauses at the Broadway intersection, hearing a new threat. Four heavily armed Cobra helicopters appear, swooping towards the giant lizard. He runs.

The helicopters fire as Godzilla races through Times Square, in-

creasing speed.

The missiles hit—but not the target—and Times Square erupts in a firestorm of flame and debris.

Still they keep after the creature. On Lexington Avenue, Godzilla again manages to avoid the attack, and missiles rip through the famous Chrysler building.

On Fifth Avenue, the lizard leaps ahead, maintaining his lead. The helicopters zoom after him. Godzilla dives into a building as they open fire again, holding position, emptying the armor-piercing guns.

crew horrified at the loss of their comrades.

"Where is he?" Hicks demands.

"I don't know, sir," the pilot replies, rotating the craft.

The chopper begins to move up the darkened street, little knowing that Godzilla has blended himself into one building. As the chopper goes past, the lizard chases after it.

"Oh, Jesus! He's behind us!"

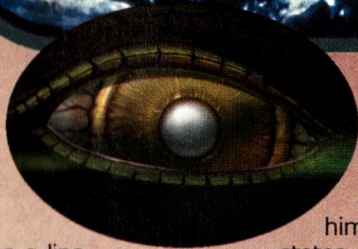
"He's too fast!" The pilot puts the helicopter into full throttle, but even at top speed it can't outrun—

Godzilla leaps, jaws open, swal-

The bait is set for the first Godzilla trap.



Photo: Myles Aronowitz



The dust settles. The helicopters hover, waiting to confirm their kill.

"I think we got him," the lead pilot states. Before any of them

can react, Godzilla erupts out of the building behind them, jaws open.

Two helicopters disappear into the beast's mouth like pretzel bites.

He chomps down as he whirls, his giant claw swatting a third helicopter like it's a fly. The chopper slams into a building facade, explodes in a ball of fire and falls, landing in the debris-strewn street just as the ground crew arrives. The helicopter explodes a second time, setting off a chain reaction. All four vehicles ignite in a fireball.

The fourth helicopter hovers, the

lowing the chopper whole.

Silence descends like a heavy curtain falling, and Godzilla fades into the darkness...

Nick surveys the rubble in what was once the grand Flatiron district. The devastation is unbelievable. He stops in his tracks; he has trod in something. Looking down, Nick sees that it is blood—the lizard's blood. Pulling a sample jar from his pocket, he bends down to retrieve some to study.

Sergeant O'Neal shows up behind him. "I can't believe it. He did all this and we did nothing to him."

"That's not true," Nick responds, pocketing the sample and pointing. "We fed him."

Then O'Neal notices that the mountain of fish is gone.



The city burns. Almost a billion dollars in damage in under a day. Mayor Ebert blames the military.

"You did more damage than that creature!"

Devastation is the least of their worries. It is approaching midnight and there is no sign of Godzilla. Have they contained the creature, or has he escaped the confines of Manhattan?

Nick looks for a pharmacy. He needs to run a few tests. He has a hunch...and hopes he is wrong.

The area surrounding the command center is a three-ring circus. Refugees mill about. Soldiers keep watch. Vendors are already selling toy dinosaurs. But there is a pharmacy.

The owner is surprised when Nick asks for pregnancy testing

kits. "I'll take all you have."

"You must have quite some harem," says a voice behind him.

As Nick turns, he immediately recognizes Audrey. She is as lovely as ever—perhaps lovelier—and Nick's heart swells.

"You look, wow, uh, how've you been?"

"It's good to see you, Nick."

"So you made it."

Audrey frowns, confused.

Nick points at her fake ID.

"You're a reporter. That's all you ever wanted, right? I'm happy for you."

Audrey sits in Nick's cramped private tent, watching him work. She is still amazed that he has gone from anti-nuclear activist to working for the Nuclear Regulatory Commission. He says

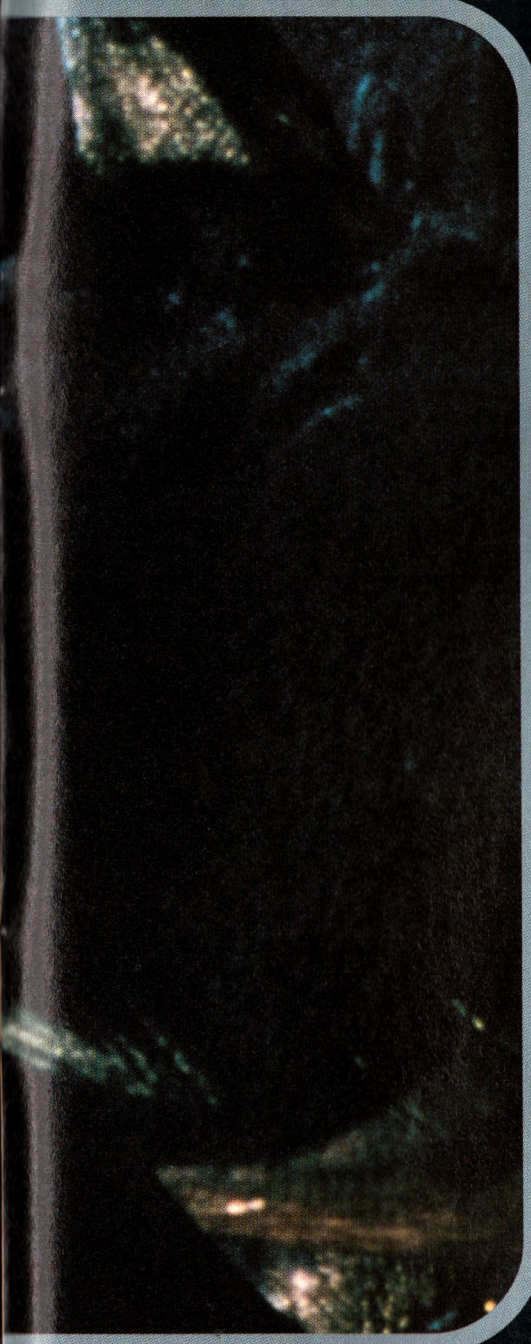
he hasn't sold out—he's working to change the system from the inside.

"We're creating new species as a direct result of what we're doing to nature," he says, examining the pregnancy tests.

"What do you know about this creature?" she asks.

"We know he eats fish, he's of reptile genus, he's a burrower, he's amphibious, and..." Nick holds up a piece of litmus paper. It has turned red. "...he's pregnant."

After Nick leaves for the lab to confirm his findings, Audrey looks around his tent. She sees a tape labeled "First Sightings" and pops it into a VCR. When she sees what it contains, she realizes this is a major scoop. She is torn, but she has to have this story. Hiding the tape in her



purse, she races off to find Murray, the station manager. Let Caiman see if he can beat this.

While Nick is confirming that Godzilla is asexual and can reproduce autonomously, Colonel Hicks and his military colleagues lay out their next assault.

The goal: lure the creature into an open environment—Central Park.

Hicks is discussing the plan with the mayor and the governor when Nick interrupts.

"He's given birth. I've no doubt. We've got to move fast and find the nest. The eggs could be close to hatching..."

The conversation in the command tent is bugged. The mayor is unaware that he is carrying a transmitter which is relaying every word to a nearby motel room.

Roache pauses as Nick makes his pronouncement. The Frenchman is no insurance investigator; he is head of a crack team of French Special Forces, and the motel room has been turned into a mini-command center.

Roache swears under his breath. One of his men nudges him. "Watch this."

Several monitors are tuned into the newscasts. The face of Caiman fills one, then cuts to tape of the old Japanese cook.

"Gojira!" the cook cries out and the tape freezes, cutting back to Caiman.

"...from an old Japanese sailing song called 'Godzilla,' about a mythical sea dragon who attacked sailors, to our own modern-day terror. Today in my special report, who is this Godzilla, where did he come from and why is he here?"

Roache swears again. "How did the tape get out?"

In a diner near the command center, Roache isn't the only one wondering where the tape has come from.

Audrey slams the table. "He stole my report! That was my exclusive!"

In the command center, Hicks and General Anderson grill Nick.

"How did they get the tape?"

"She must have stolen it from my tent."

"Pack your stuff. You're officially off this project as of now."

Nick hails a cab, mulling Audrey's betrayal. She obviously has what it takes to be a reporter, he thinks bitterly. It doesn't matter if her apology had been sincere. The news was out, the population panicking—all because he'd trusted her.

Then he realizes that the cab isn't going the right way. He looks at the driver. "Hey, stop the car this minute!" Then he sees the familiar face. "Wait, I know you. You're that insurance guy."

"Yes. No—SDECE." Roache produces an official ID from his wallet. "French Secret Service. And I

need your help."

"How?"

"We know the American military are going to try to kill the creature before looking for the nest. We must find the eggs before it is too late."

As they drive from the airport to a nearby warehouse, Nick asks why the French are being so secretive. "It is my job to protect my country," Roache explains. "Sometimes I must even protect it from itself. From mistakes we have made. Mistakes that we do not want the world to know about."

"The Pacific nuclear tests," Nick answers.

Godzilla erupts out of the building behind them, jaws open. Two helicopters disappear into the beast's mouth like pretzel bites.

"Exactly. The testing done by my country left a terrible mess. We're here to clean it up. Will you help? Are you in?"

Nick smiles. "You kidding? I always wanted to join the French Foreign Legion."

Their conversation does not go unnoticed. Animal has been trailing Nick.

You can smell the enormous pile of fish from several blocks away.

Nick wrinkles his nose as Roache drives the Humvee past the Central Park trap, heading straight for the subway. Soldiers are too busy planting land mines to question their movements.

Roache and his team follow Nick down into the 23rd Street station.

Nick hears the humming of the tunnel ventilation system shut off. The fish odor increases.

"They're calling him to dinner."

"Let's hope we're not the *hors d'oeuvres*," Roache replies.

Nick and the Frenchmen move deeper into the darkness. Five hundred yards behind, Audrey and Animal track them.

Uptown, Central Park is bathed in artificial light. Troops, missile launchers and tanks wait. Within minutes, Godzilla is sighted making his way up Seventh Avenue.

Roache and his men trail Nick

as they make their way through the tunnels toward Penn Station. It is the largest facility of its kind in New York, and Nick has a hunch that this is where the creature has been hiding.

He is right. The tunnel opens into what remains of the station. Godzilla has torn the place to shreds. The rotting remains of fish lie everywhere. Ahead, a huge, black, lizard-made tunnel leads somewhere else. Nick nods. Roache and his team follow as the scientist starts up the stairs to the street. They exit at 34th Street in front of Madison Square Garden.

Behind them, Audrey and Animal follow at a distance...

In Central Park, Hicks grows restless. The creature is holding back, staying close to the cover of the buildings.

The giant lizard senses something is wrong. The fish smell drives Godzilla crazy. He wants the food, but hesitates. Godzilla roars in frustration and turns around, preparing to return to his lair.

"Fire!" yells Hicks. "Shoot him before he gets away!"

All weapons respond as one. Several Cobra choppers swoop down and buzz the lizard. Godzilla roars, deftly diving away from the onslaught, sheltering between the buildings. 57th Street explodes. Godzilla begins to run westward, headed for the Hudson River.

The helicopters zoom after him, but the lizard is running faster than before. As he reaches the West Side Highway, he performs an impossible leap over the roadway, and with a tidal wave-sized splash, he disappears into the river...

"Damn!" Hicks punches the table. "Don't worry," smiles Admiral Johnson, "the Navy has a little something waiting for him."

Lurking at the bottom of the Hudson are the *Arizona*, *Indiana* and *Utah*—three of the Navy's most powerful nuclear submarines.

Back at Madison Square Garden, Nick and Jean-Claude, Roache's second in command, pry open the doors. The French unit enters, splitting into groups.

As Nick approaches the main auditorium, the Frenchmen raise their guns and open the doors, releasing a sea of fish.

Pitch blackness meets them as they enter and flick on their flashlights, carefully stepping over more fish—lots of them. The building has

been gutted. They stop dead before a cluster of three huge eggs. "I thought there'd be more," Nick says.

"And you were right," Jean-Claude says.

They turn.

Eggs.

Dozens of eggs.

The three men blink as the emergency lights activate. What they see takes their collective breath away.

Hundreds of eggs...

Down in the ruins of Penn Station, Animal and Audrey have lost track of Nick and the others. Suddenly, illumination shines down upon them. Look-

Roache's men lay explosives around the auditorium.

Animal and Audrey come out from the hole in the floor, the cameraman's video equipment recording the terrible sight.

The egg Nick is examining cracks. All around them, the other eggs begin to hatch, too.

Animal leans closer to an egg, trying to capture the details of birth in the dim light. Audrey watches nervously, unaware of a Baby Godzilla approaching from behind.

Animal spots the beast just as Audrey sees one behind him, too.

"We better go. Move slowly." At the moment, the Baby Godzillas seem more interested in the fish. The reporters back away. Sensing movement, the creatures sniff the air.

Elsewhere in the auditorium, Nick and Roache make it to the exit. Roache speaks into his radio: "Everyone out—now!"

Audrey can see the exit.

She and Animal move cautiously.

All around them, eggs continue to break open, Baby Godzillas ripping free from the shells. As she passes an egg, it cracks apart and a claw grabs instinctively for Audrey's leg. She gasps and kicks free. "Run!" Animal pushes her forward. They head for what they think is a way out. But it is the entrance to the locker room.

They are trapped.

At the auditorium's rear, two of Roache's men are not so lucky. They don't see the Baby Godzillas coming, and by the time they do it is too late, their screams ripped from their throats.

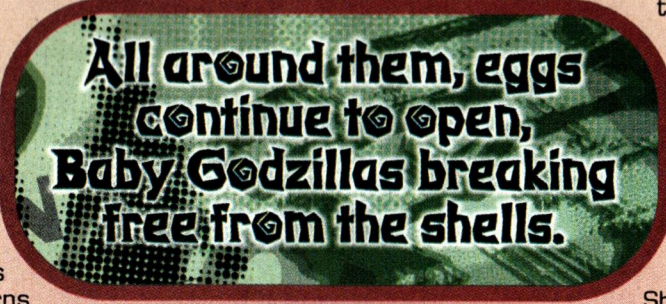
Nick and the Frenchmen reach the second level and look down into the auditorium. The Baby Godzillas are everywhere.

"We've got to lock them inside," Roache urges. He tosses his cellular phone to Nick. "Contact the military and get them to send a bomber to blow up this building before these things escape."

Nick dials and gets a busy signal.

On the Jersey side of the George Washington Bridge, a large, angry mob gathers at the roadblock. Having seen the explosion and Godzilla's plunge into the river, people want to return to the city. Mayor Ebert addresses the generals. "Do you have any idea what's going on out there? The phones are ringing off the hook with the population screaming to go home."

"We've got divers going into the river," Hicks answers. "Until we confirm that thing's dead, no one enters



All around them, eggs
continue to open,
Baby Godzillas breaking
free from the shells.

ing up, they see the huge hole leading upwards.

"He trashed the Garden," Animal says. "Now I'm ticked."

Meanwhile, the submarines move into position at the mouth of the Hudson.

Underwater, Godzilla swims straight toward the *Utah* at a terrific speed. The sub launches a torpedo.

The giant lizard swerves but the torpedo follows, locked on target. Godzilla dives deeper, hitting the river bed, tailed by the torpedo. Then the mighty lizard shoots upwards—directly underneath the *Utah*.

The sub never has a chance. The lizard's blow spins the craft, sending it downwards—right into the torpedo's path. The explosion propels a geyser of water and debris high into the night sky.

On board the *Indiana*, the sonar shows Godzilla heading back to Manhattan. She and her sister ship close in, lock on target and fire in unison.

Godzilla reaches the shore bed and begins furiously burrowing, his gigantic claws kicking up a tremendous turbulence.

The torpedoes find their target...

A tsunami of water thrown up by the explosion rains down on Battery Park, the churning tide washing away anything in its path.

"They got him, Admiral," confirms a radio operator. The command tent cheers.

Back in the Garden, Nick examines an egg. Something inside moves.

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the city. And if Nick was right, then we've got a nest to destroy, too."

At the Garden, Roache races around using fire hoses to secure the doors. Down below, the Baby Godzillas fight over the last of the fish. Nick continues to redial with no success.

Jean-Claude and the others appear as Roache runs up to Nick. "I can't get through!"

"We've secured the other levels," Jean-Claude informs them.

"We'll hold them here. Go get help, Nick."

Down in the locker room, Animal and Audrey are in luck. Audrey

after him.

On the second level, Roache reloads, prepared for the worst. He nearly blows Nick's head off as the scientist races out of the elevator.

"They've broken through! They're everywhere! I couldn't get out!"

Before Roache can reply, the ceiling above them gives way. Animal and Audrey tumble into view.

Nick pushes the Frenchman's gun to one side. "I know them!"

Roache aims at the fallen video camera and shoots it. "No cameras," he says.

"What are you doing here?" Nick snaps at Audrey.

cast-ready skybox with a direct feed to the station. Within minutes, Audrey goes live.

"We're live from inside Madison Square Garden," she begins, "where Dr. Niko Tatopoulos has discovered the beast's lair..."

Hicks sees her broadcast and grimaces at the footage of the creatures. "Get me the Air Force!"

As Audrey continues her report, the stairwell door on the midlevel gives way. Baby Godzillas leap up the stairs, sniffing the air, hungry.

"That's correct," Hicks repeats over the radio. The command tent falls deathly quiet. "I want you to blow up Madison Square Garden!"

Now Nick and the others have five minutes before a squadron of F-18s blows the Garden to kingdom come.

The doors to the skybox begin to buckle inwards. Time to go. Roache shoots out the window, unspooling cable down to the next level.

He goes first. Animal follows, then Audrey rappels down. Nick hears the doors splinter behind him and jumps...

High above New Jersey, the squadron of F-18s hold a course for Manhattan...

Roache leads the others through the lobby just as the herd of lizards appears. The frantic quartet bursts through the doors onto the street.

Animal holds the doors shut as the Frenchman thrusts his rifle through the handles, locking the door as the lizards slam against it. They hear the howl of the descending jets and dash after Nick and Audrey. The F-18s fire...

Madison Square Garden explodes...

The force catapults the runners off the ground like rag dolls. They land heavily.

The building erupts into a fireball. As the flames die down, the stunned survivors hear the dying screams of the Baby Godzillas.

It is over.

Photo: Claudette Barius

Nick and the others discover Godzilla's nest.

has found a ventilation shaft large enough for them to escape through.

On the mezzanine, Jean-Claude whirls at a loud crash. Dozens of Baby Godzillas smash through the wall. He opens fire, hitting one of them. He doesn't get off another shot...

As Nick reaches the lobby, he hears gunfire. Roache's men are picked off one by one until the last man has been devoured. Then the doors beside Nick fly open and a tide of Baby Godzillas flood in front of him. He runs back the way he came, the sea of lizards flowing

"We followed you."

"Do you have a radio?" Roache asks. Nick explains the problem with the phones.

"I know where we can send a message," Audrey says just as the doors behind them burst open. Twenty Baby Godzillas spill forth, wailing and screaming with hunger. "Follow me!"

WIDF covers the Rangers games at the Garden and has a private, broad-

Photo: Myles Aronowitz

The Army fires on Godzilla—to no avail.

Nick holds Audrey against him, kissing her gently.

"I never knew your life could be so exciting," she smiles.

Nick smiles, too. Then the ground shakes.

And they hear that terrible wail.

The rubble of the ruined Garden flies into the air as Godzilla appears.

He nudges the bodies of his offspring with his nose, then emits a second wailing roar—of pain and anguish. The giant lizard glares down at the hateful humans.

"What do we do now?" asks Animal.

"Running would be a good idea," responds Roache.

They race for an alleyway just as Godzilla jumps in their direction, taking out the building behind them. The giant lizard bulldozes his way between the structures, reaching for them, sweeping his mighty arms. The group makes it through the alley and out onto 29th Street as the skyscraper collapses.

The Frenchman jumps into a parked Yellow Cab. He hotwires the taxi as the others pile in. Godzilla walks through the ruined building as Roache takes off.

He knows the creature can outrun them if they go straight, so Roache begins to zig-zag, cutting up one street, then down another, heading for the West side. But Godzilla follows, cutting a path through anything in his way.

Roache heads for Central Park.

Sergeant O'Neal and the clean-up crew freeze at the sound of the on-rushing vehicle. The cab blasts through the park, the tell-tale THUD of the giant lizard in pursuit. O'Neal sees Godzilla and fumbles for his radio.

"He's back, sir. The creature is alive."

Colonel Hicks orders the F-18s back to Manhattan.

The cab speeds up Broadway. Godzilla suddenly appears ahead of them, exhaling a jet of breath. Roache spins the car's wheel just in time, avoiding the beast's blast.



The Babyzillas hatch—and Nick is sent fleeing.

Overhead, the F-18s turn, banking back toward the island.

Roache races through the deserted streets of Harlem. If only they can reach the Brooklyn Bridge...

It looms up ahead. But so does Godzilla.

Roache spins the wheel, aiming for the exit ramp.

The giant lizard bites down, tearing out high tension wires, a chunk of the highway—and the cab.

They are in his mouth!

Fortunately, so is a large cement sign which prohibits the beast from crushing the car and its passengers. Godzilla grinds his teeth...

Nick sees the electrical wires spark. Protecting his hands with his leather jacket, he grabs the live cable and thrusts it against Godzilla's tongue.

The monster roars, shaking his head, and the cab tumbles 10 feet, slamming onto the damaged highway. Roache floors the accelerator.

Seeing his prey has escaped, Godzilla jumps onto the

bridge, lunging after the cab. The structure shakes and groans under the beast's weight. The lizard looms behind them.

Overhead, the F-18s swoop down on their target and fire.

Godzilla's run across the bridge makes the surface vibrate, bouncing the cab, slamming it against the guard rail.

The missiles hit the lizard in the chest, blowing his torso apart. Godzilla shrieks in pain and rage.

But still he keeps coming, his thudding footsteps making the cab jump.

The jets bank, turn and lock on again.

Fire!!

Another volley of missiles blow Godzilla's chest to pieces.

With a terrible screaming roar, the lizard topples onto the bridge, his huge head crashing down scant feet away from the cab.

Nick stares through the car's shattered windows into the eye of the beast. He blinks, his last breath escaping with a shudder.

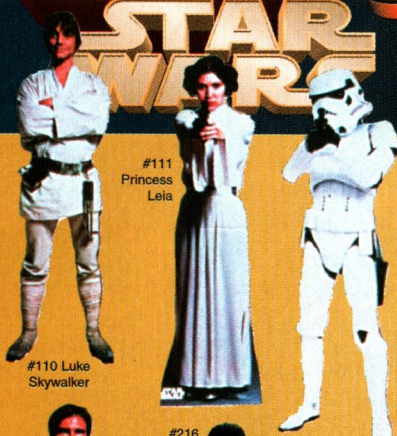
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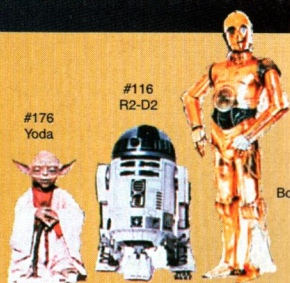
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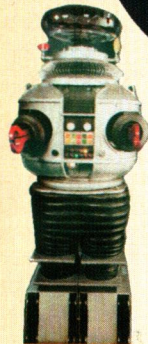
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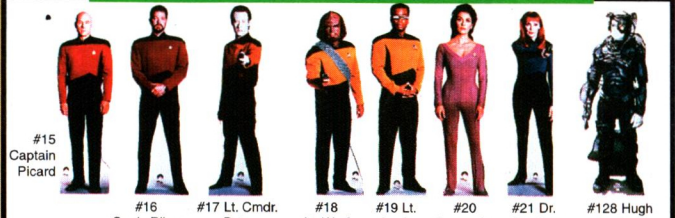
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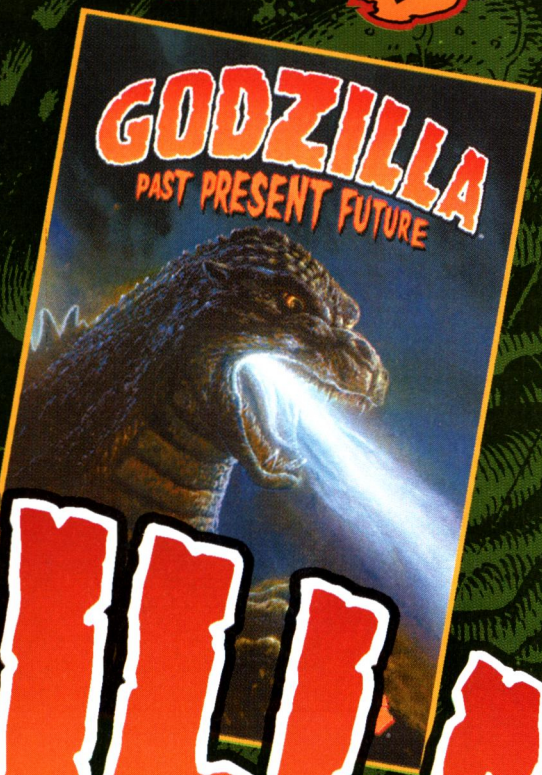
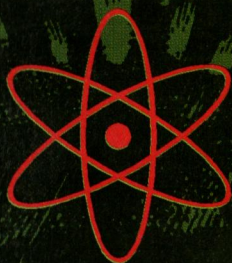
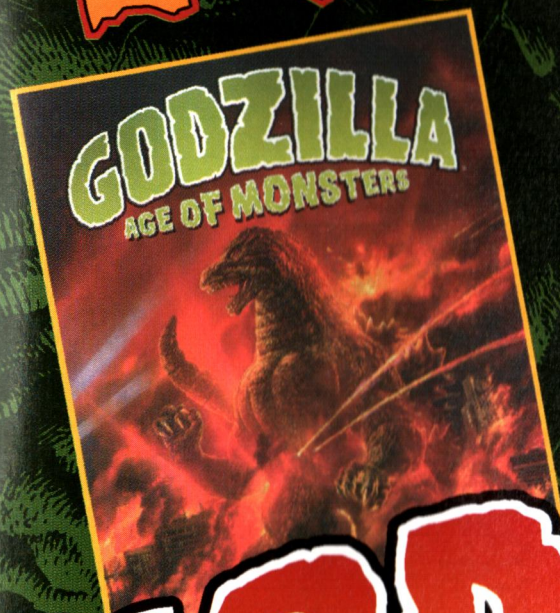
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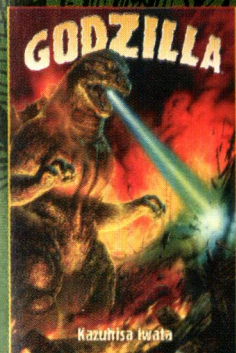
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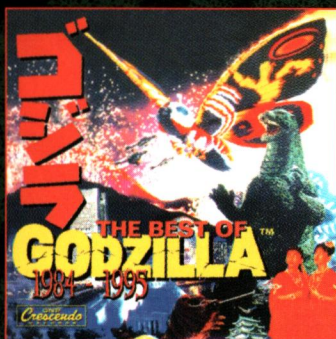
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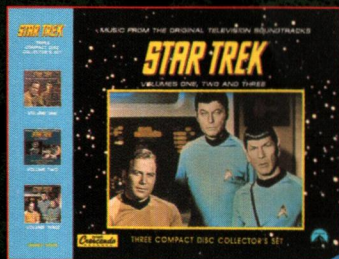


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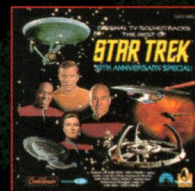
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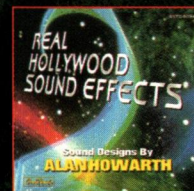
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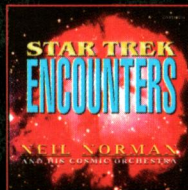
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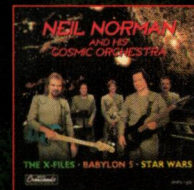
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